

WHY DID RĀJASEKHARA WRITE IN PRAKRIT ?

Rājasekhara wrote his play KM in Prakrit only. This fact has intrigued the scholars very much, as nowhere in the earlier works on dramaturgy such as the Nāṭyaśāstra there is any mention of a play in Prakrit only. Rājasekhara himself was conscious of the strangeness and novelty of his attempt. This is why in the prologue he raises the

sition, dis-

संस्कृतं परि-

पृष्ठ - ९

वाच्यपूर्वकमन्वयः।  
उपार्थं वाच्यः पञ्चादन्वयः।  
अन्वयः - वाच्यतया व्याप्तौ लक्षणा-  
गुणः ध्वनिः।

(६)

अन्वयवाच्ये वाच्यः (लक्षणापूर्वकमन्वयः)  
वाच्यतया व्याप्तौ लक्षणा-  
(उपार्थं वाच्यः)

अन्वय-तरसंक्रमितवाच्यः अन्वय-तरसंस्कृतवाच्यः  
(उपार्थं वाच्यः पञ्चादन्वयः) (लक्षणापूर्वकमन्वयः)  
(अन्वय-स्वाध्यायः) (अन्वय-स्वाध्यायः)  
वाच्यः उपार्थं वाच्यः  
(अन्वय-स्वाध्यायः) (अन्वय-स्वाध्यायः)

राजा-प्रविशेषभाव सम्बन्ध उपार्थं वाच्यः -

गुरुवाच्यः = राजा-प्रविशेषः  
(लक्षणापूर्वकमन्वयः) (लक्षणापूर्वकमन्वयः)

पञ्चा- (१) कदली - केला (वृक्ष) सामान्य उपार्थ (गुरुवाच्य)  
= उपार्थं वाच्यः (लक्षणापूर्वकमन्वयः)  
अन्वय-प्रविशेषभाव सम्बन्ध उपार्थं वाच्यः

(ii) अन्वयः - लोचनहीन (गुरुवाच्य)  
= उपार्थं वाच्यः (लक्षणापूर्वकमन्वयः)

अन्वय-प्रविशेषभाव सम्बन्ध उपार्थं वाच्यः

राजा- उपार्थं वाच्यः  
अपरे पदे वाच्यः = १६ + १६ = ३२  
अन्वय-शक्त्युद्भवः उपार्थं वाच्यः = १२  
अन्वय-शक्त्युद्भवः उपार्थं वाच्यः = ४  
अन्वय-शक्त्युद्भवः उपार्थं वाच्यः = ४

people than Sanskrit. He belongs to the beginning of the 10th century. That is the time when Apabhraṃśa was spoken in this region.



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वाच्य पूर्वकमन्त्रः।  
पुनश्च वाच्यः पश्चादन्वयः।  
अन्वय-वाच्यतया व्याप्तौ लक्षणा-  
गुणः ध्वनिः।

(६)  
अन्वयवाच्यतया वाच्यः (लक्षणागुणतया ध्वनिः)  
वाच्यतया ध्वनिः (उपेक्षिततया)

व. ३ :  
(१) वाच्यतोऽर्थे।  
(२) वाच्यतया ध्वनिः॥

अन्वय-वाच्यतया ध्वनिः अन्वय-वाच्यतया ध्वनिः  
(अन्वय-वाच्यतया ध्वनिः) (लक्षणागुणतया ध्वनिः)  
(अन्वय-वाच्यतया ध्वनिः) (लक्षणागुणतया ध्वनिः)  
क. तः ध्वनिः ध्वनिः  
(क. तः ध्वनिः ध्वनिः) (क. तः ध्वनिः ध्वनिः)

रामानन्धविशेषभाव सम्बन्ध उभयोर्भेदकः -

गुरुत्वार्थः = सामान्योऽर्थः  
लक्षणागुणतया ध्वनिः = लक्षणागुणतया ध्वनिः

ध्वनिः - (१) कदली = केला (कृष्ण) सामान्य अर्थ (गुरुत्वार्थ)  
= गड, शीतल केला (कृष्ण) विशेष अर्थ (लक्षणागुणतया ध्वनिः)

अतः सामान्य विशेष सम्बन्धभावात् अन्वय-वाच्यतया ध्वनिः

(ii) अन्वय - लोचन हीन (गुरुत्वार्थ)  
= अन्वय प्रकाश (लक्षणागुणतया ध्वनिः)

अत्र तु सामान्य विशेष सम्बन्धभावात् अन्वय-वाच्यतया ध्वनिः

गणना - उभयशब्दपुद्गलः केवलं वाच्यतातः = ९

अपरे पदे वाच्यतया ध्वनिः = १७ + १७ = ३४

अन्वय शब्दपुद्गलः पुनश्चोऽपि = १२

असंलक्ष्यक्रमव्यंजना, पदांशवर्णरचना पुनश्चोऽपि = ४८

५९

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that Rāja-  
But this  
1 (वाच्यतया ध्वनिः)  
of all

people than Sanskrit. He belongs to the beginning of the 10th cent.  
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पृष्ठ - ९

वाच पूर्वकमिच्छाः।  
प्रथमं वाच्यः पश्चादन्वयः।  
अन्वयः वाच्यतया वाच्यो लक्षणा-  
मूल ध्वनिः।

(६) आतेकोक्षित वाच्यः (लक्षणा मूल ध्वनिः)  
वाच्यतस्वरूपः (उपेक्षणवती)

अन्वय-तरलं कमिच्छित वाच्यः अन्तःतरलिरस्कृत वाच्यः  
(उपेक्षण लक्षणा मूल ध्वनिः) (लक्षणा लक्षणा मूल ध्वनिः)  
(अन्वय-स्वरूपः) (अन्वय-स्वरूपः)  
वाच्यः पुतिशान्ति  
(करली कदली - - -) (निः श्वासात् श्वादर्शः - -)

साधारणविशेषभाव सम्बन्ध उभयोर्भेदकः -

गुरुत्वार्थः = साधारण्योऽर्थः  
लक्षणाः = वैशिष्ट्यप्रसङ्गोऽर्थः } अन्वय-तरलं कमिच्छित वाच्य

प्रथम- (i) कदली = केला (वृक्ष) सामान्य अर्थ (गुरुत्वार्थ)  
= गड, शीतल केला (वृक्ष) विशेष अर्थ (लक्षणाः)  
अतः सामान्य विशेष सम्बन्धात् अन्वय-तरलं कमिच्छित वाच्य

(ii) अन्वयः लोचन हीन (गुरुत्वार्थ)  
= अन्वयः प्रकाश (लक्षणाः)

अत्र तु सामान्य विशेष सम्बन्धाभावात् अन्तःतरलिरस्कृतत्वमेव।

गणना - उभयशब्दपुद्गलः केवलं वाच्यताः = १

अपरे पदे वाच्येन = १७ + १७ = ३४

अन्वय शब्दपुद्गलः प्रत्ययेऽपि = १२

अन्तर्लक्ष्यक्रमेण, पदांशवर्णरचन प्रत्ययेऽपि = ४६  
४९

(i) अन्वय-कोशः (ii) गुणीभूतवाच्यम्  
(वाच्यता-विशेषाभावात्) (वाच्यता-विशेषाभावात्)

(९६) विवाक्षित-परवाच्यः (अन्वय-मूल ध्वनिः)  
वाच्य-विधान

(९७) अन्वय-विधानः रव-रूपप्रकाश रव-रूपेण वाच्यार्थ-प्रकाशः।  
अन्तर्लक्ष्यक्रमेण

रसः (रसते इति रसः) संलक्षणात्मकवाच्यः  
रस, भाव, रसभाव, भावभाव  
(अनुरक्त रसनिष्ठः)  
भावभाव, भावभाव, भावभाव  
(अनुरक्त रसः)

प्रथम- (शुद्धं वाच्यं विनाम्नः - -) (९८)

(९९) शब्द शब्दपुद्गलः

अन्वय शब्दपुद्गलः उभयशब्दपुद्गलः  
(विभाग-चन्द्राचरः -)

वहेतु रूपः अन्वय रूपः  
(प्राप्तं वाच्यं - -) (अन्वय-प्रसङ्गः - -)

वहेतु रूपः विविधोऽर्थः व्यञ्जकः सङ्केतः अन्वय रूपः

वहेतु रूपः अन्वय रूपः  
अन्वय रूपः अन्वय रूपः  
अन्वय रूपः अन्वय रूपः

संख्याः = मिथोऽनपेक्षया स्थितिः (एक रूपा)

१+२+३+४+५+६+७+८+९+१०+११+१२+१३+१४+१५+१६+१७+१८+१९+२०+२१+२२+२३+२४+२५+२६+२७+२८+२९+३०+३१+३२+३३+३४+३५+३६+३७+३८+३९+४०+४१+४२+४३+४४+४५+४६+४७+४८+४९+५०+५१+५२+५३+५४+५५+५६+५७+५८+५९+६०+६१+६२+६३+६४+६५+६६+६७+६८+६९+७०+७१+७२+७३+७४+७५+७६+७७+७८+७९+८०+८१+८२+८३+८४+८५+८६+८७+८८+८९+९०+९१+९२+९३+९४+९५+९६+९७+९८+९९+१०० = ५०५०

संकरः = अन्वय-प्रकाश + अन्वय-प्रकाश + अन्वय-प्रकाश (निरूपः)

१३२६+१३२६+१३२६ = ३९७८+१३२६ (निरूपः) = ५३०४

५३०४+५९ (शुद्ध) = ५३६३ प्रकाशं ध्वनिः वाच्यः।



गुणी भूतवाग्भः  
(वा द्वाद्वा तु तमे वदग्भे)

[illegible]

नोट - इस संदर्भ में विशेष सावधान्य -

" प्राधान्येन व्यपदेशाः भवन्ति "

- १- मुख्य रूप से वाक्य की काव्यता के आधारभूत व्यंग्यार्थ के गौण प्रधानभाव के अनुरूप ही उस वाक्य की गुणीभूत व्यंग्य काव्यता अथवा ध्वनि काव्यता होगी।
- २- वाक्यगत वस्तु अलंकार अथवा रसार्थ रूप व्यंग्य, धीरे धीरे उक्तरस-प्राप्त रसार्थ का अङ्ग हो तो अन्ततः विद्यमान उस अङ्गी रस के कारण उस रचना की ध्वनि-काव्यता जानी जाएगी।
- ३- धीरे रसार्थ-व्यंग्य की भी धीरे-धीरे अन्ततः गत्वा किसी वस्तुभाज के वर्णन में हो रही हो तो क्योंकि रचना की काव्यता का आधार वह रस ही है जो कि वस्तु का अङ्ग बन गया है अतः उस रचना के गुणीभूत व्यंग्य काव्य ही जाना जाएगा। १.१-



पृष्ठ - १

वाचस्पत्यमिश्रः।  
 प्रथमं वाच्यं पञ्चदशमः।  
 अर्थात् वाच्यतया त्वया लक्षणा -  
 मूल धर्माः।

(१) वाच्यः।  
 (२) वाच्यः।

(३)

अनेकाक्षित वाच्यः (लक्षणा मूला धर्माः)  
 वाच्यतस्वरूपम् (उपेक्षितवती)

अर्थात्तरसंक्रामितवाच्यः अत्यन्ततिरस्कृतवाच्यः  
 (उपराजतलक्षणाभेदा धर्माः) (लक्षणा लक्षणाभेदा धर्माः)  
 (अनेकाक्षितवाच्यः) (अनेकाक्षितवाच्यः)  
 कृताः प्रतिशान्ति  
 (कदली कदली - - -) (निः श्वारान्ध्र इवादर्शः - -)

साधारणविशेषभाव सम्बन्ध उभयोर्भेदकः -

मुख्यार्थः = सामान्योऽर्थः  
 लक्ष्यार्थः = वैशिष्ट्यमुक्तोऽर्थः } अर्थात्तरसंक्रामितवाच्य

प्रमाण - (i) कदली = केला (वृक्ष) सामान्य अर्थ (मुख्यार्थ)  
 = गड, शीतल केला (वृक्ष) विशेष अर्थ (लक्ष्यार्थ)

अतः सामान्य विशेष सम्बन्धात् अर्थात्तरसंक्रामितत्वम्

(ii) अनेकाक्षित = लोचनहीन (मुख्यार्थ)  
 = अनेकाक्षित (लक्ष्यार्थ)

अत्र तु सामान्य विशेष सम्बन्धाभावात् अत्यन्ततिरस्कृतत्वमेव।

गणना - उभयशब्दमुद्भवः केवलं वाच्यतातः = १

अपरे पदे वाच्ये च = १६ + १६ = ३२

अर्थ शब्दमुद्भवः पुनश्चेति = १२

असंलक्ष्यक्रमव्यंजः, पदांशवर्णस्य च पुनश्चेति = ४

५९



## WHY DID RĀJASEKHARA WRITE IN PRAKRIT ?

Rājasekhara wrote his play KM in Prakrit only. This fact has intrigued the scholars very much, as nowhere in the earlier works on dramaturgy such as the Nāṭyaśāstra there is any mention of a play in Prakrit only. Rājasekhara himself was conscious of the strangeness and novelty of his attempt. This is why in the prologue he raises the question : Then why has the poet taken to Prakrit composition, disregarding (the more natural) Sanskrit ? ( तात्त्विकमिति संस्कृतं पारि-

हृत्य प्राकृतं धेयं प्रकृतं कथं ? ). The answer to it is far from convincing :

उत्थानि देशास्त एव शब्दास्त एव परिणामन्तो ऽपि ।  
उत्तिविशेषः क्वाचं भाषा या भवति सा भवतु ॥

"The original Sanskrit words are the same as their derivatives. They are meant only to convey sense. Poetry is a charming way of expression. Any language may be used for it." Further, he says that Sanskrit compositions are hard while Prakrit ones are soft. One is manly whereas the other has feminine grace in it. These arguments are not at all satisfactory. It appears that having first taken a stand, Rājasekhara tries to find lame excuses for it. There must be some deeper motive for him to have taken to Prakrit only. Perhaps he was eager to experiment with a new style of his own invention. As literary circles in India would not accept an innovation easily, he was hard put to justify his experiment with the Prakrit style of composition. The writer's wife lent support to him, and at her request the play was staged first : सूत्रधारः - तत्त्वेन समादिष्टाः प्रमुञ्चन्मः

पारिवाशिकः -

चाहुवान - कुल - मौलि - मालिका

राजशेखर - कवीन्द्र - मेहिनी ।

मर्तुः कृतिमवन्ति सुन्दरी

सा प्रयोजयितुमेतदिच्छति ॥

According to some scholars, justification is provided by the word 'सर्वभाषाचतुर' (सर्वभाषाचतुरेण तेन भाषा<sup>तमेव</sup>). They think that Rājasekhara wanted to show his skill in the Prakrit language. But this view is not acceptable, for by writing in Prakrit his skill (चातुर्य) in Prakrit only was displayed and not his skill in the use of all languages (सर्वभाषाचतुर्य).

One other reason that may have accounted for his unusual step may be that in Rājasekhara's time Prakrit was more intelligible to people than Sanskrit. He belongs to the beginning of the 10th cent. That is the time when Apabhramśa was spoken in this country. Probably



# KIRORI MAL COLLEGE, DELHI

## Delhi University Students' Supreme Council Election, 1959

### BALLOT PAPER

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it is this fact that had made KM popular with the people. Rājasekhara wanted to reach the heart of the people, and he could do so only if he wrote in a language which they understood best. His play was meant for the common man and not for the coterie of scholars to be read and appreciated.

There were some other factors too which made his play popular. They were the swing scene and the introduction of dance number. They had a great appeal for the people and the result was that the play was staged very frequently even in the distant parts of the country.

#### LITERARY EXCELLENCES OR STYLE

The very first verse of the play gives us the various styles adopted in the Karpūramañjarī :

वेदमी तथा मागधी सुपुरु नः सा विचित्रा पाञ्चालिका  
रीतिना विविधनु दास्यन्तु शला ज्योत्स्ना च योरा इव ॥

Vaidarbhī, Māgadhi and the Pāñcālī are the three different styles found in this composition. The balanced blending of these has lent this play a unique charm. In the third Javanikāntara, the king remarks on hearing the description of Meru by Karpūramañjarī : <sup>मन्त्रयति विविधान् दर्शनं, रमणीयः शब्दः, उक्ति-विचित्रता</sup> <sup>सुनिष्ठमनुश्रुत</sup> The remark is true with regard to the play itself. Each verse of the play is a source of great enjoyment. The only thing that irks is the profusion of verses. In some of the scenes verse after verse follows, making the play a dramatic posēr. The dialogue of the king and Vicakṣanā in the second Javanikāntara spread over about eleven verses is extremely boring. The lines of the verses are spoken alternately by the king and Vicakṣanā. The latter describes the decoration of Karpūramañjarī by the Chief Queen, and the former invents similes to match it. Here evidently the poet is trying to show off his poetic skill. Similarly, in bad taste is the episode in which the Vidūṣaka and Vicakṣanā indulge in mutual vituperations in the presence of the king and the queen. Again, the description of every single limb of the heroine Karpūramañjarī is also not in good taste according to modern standards. As a matter of fact, the poet is too eager to snatch every conceivable opportunity of displaying his poetical talent. This is the reason why Karpūramañjarī has not occupied a distinguished place among Sanskrit dramas. Modern critics, however, dismiss it as a very mediocre production by one who was certainly capable of producing something definitely better.

#### HISTORICAL IMPORTANCE OF THE PLAY

Literature certainly mirrors the age in which it is written. Kar-



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pūramāñjarī is no exception to it. Although it deals with the story of a king and queen who are a type in themselves, the play sheds some welcome light on some aspects of the society, e.g., the hold of Tantra lore on the people. Bhairavānanda is a Tāntrika - not a mere magician - (as Sten Konow and Lanman take him to be) - who has attained some Siddhis which enable him to do anything he likes. He belongs to Vāma-mārga which permits orgies of drinking and prostitution to be held freely without stigma and with impunity. Whatever he says is important from the point of view of the study of Tāntrism and Tāntric practices prevalent in the days of Kājasekhara. In the introduction, we get the names of various musical instruments used in those days. There is also the mention of a Dhruvā-gīti. These references are important for the history of music. For the history of Sanskrit drama also the play is of great value. In Javanikāntara IV, there is introduced a dance number which shows that dance also formed a part of the plays in those days. Further, the mention of Vicakṣaṇa and her sister composing verses shows that literacy ~~was~~ existed even among the lower classes of society. Though they are mere maidservants, they are called कविता and कविशिरोमणि।



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The definition of Upacāra in Sāhitya-darpaṇa is : "Upacāro hi na-  
atyantam visakalitayoḥ sādṛśyātisāya-mahimnā bheda-pratīti-sthagana-  
mātram." The metaphor consists in simply concealing the apprehension  
of difference between two things which are altogether distinct, on  
strength of the extreme likeness of the two, as that of Fire and a  
called Mānavaka who is so fiery tempered that we call him Fire its-  
The word Upacara <sup>is formal</sup> used in the Kāvya-prakāśa also, viz., "Ubhaya-rūpa  
ceyam upacārenāmīśritatvāt." By Pradīpa the word Upacāra is explained  
in exactly the same way as in Sāhitya-darpaṇa. There it is said :  
"Upacāras ca sādṛśya-sambandhena pravṛttiḥ, sādṛśyātisāya-mahimnā  
bhinnayor bheda-pratīti-sthagana-mātram vā."

EXACT MEANING OF : "Tātparyākhyāṃ vṛttim āhuḥ padārthānvaya-bodhan-  
and the different views of Anvitābhidhāna-vādins & Abhihitānvaya-  
ns."

The meaning of the above verse is that there is a power or function  
in words called Purport (Tātparya) which helps in apprehending the  
connection between the meanings of the words, the sense from the fu-  
rt being the 'Drift' (Sāra), and the sentence as a whole being wh-  
th Drift conveys by the said function. As the power of Denotation  
(Abhihitā) ceases after conveying the meanings of the several words  
a sentence, it is Purport (Tātparya) which leads us to apprehend the  
connection between the meanings and to form the sense of the sentence  
as a whole. In other words, the sentence as a whole conveys the Tat-  
paryārtha through the power called Tatparya. This is the view of the  
Abhihitānvayavādins. In their opinion, there is a fourth power named  
Tātparya in addition to the three - Abhidhā, Lakṣaṇā, and Vyañjanā.  
Its function is to convey the connected meaning of different words,  
and not like other powers which convey the meaning of one particular  
word only. This view is held by the followers of the Prabhākara school  
of Mīmāṃsā. The other school is that of Kumārilaḥṭṭa which is oppos-  
ed to this view and goes by the name of Anvitābhidhāna-vāda. What this  
school says is this : the words have a general meaning. The logical  
connection of words is not known from the words but by the function  
called Tātparya based on Ākāṅkṣā, Yogyatā and Sannidhi. The Tātpary-  
ārtha that arises is distinct from the meanings denoted by the words.  
In the example 'Gāṇ ānaya', 'Go' means 'Sāśnādimān padārtha', the affix  
'am' shows Karmatva and the root, /nī shows motion generally. The sim-  
ple word 'Go' by itself does not express the Āśraya of Karmatva denoted  
by the affix 'am' which occurs in the sentence. The connection between  
the Padārthas is known from Ākāṅkṣā, Yogyatā and Sannidhi, and when  
this connection is known, a special sense arises which is called  
Tātparyārtha or Vāk्यārtha. This is what is called Anvitābhidhānavāda.



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Tarka-samgraha defines Samketa or Śakti as "Asmāt padād ayam artho boddhavya itisvarecchā samketah śaktiḥ," i.e., Samketa or Śakti is God-given convention that such and such meaning should be understood from such and such a word. According to this definition, each word in every language conveys a particular sense, because God has so willed it. The Naiyāyikas identify Śakti and Samketa or Icchā. The Mīmāṃsakas, on the other hand, hold that Śakti is an independent Padārtha and is Samketa-grāhya, i.e., to be grasped or apprehended from convention. It is after when a man knows that there is a convention with regard to a particular word having a particular meaning, that he recognizes the power of the word to express that sense or meaning. The Grammarians and Rhetoricians follow the Mīmāṃsakas in this respect. Viśvanātha, however, clearly distinguishes Śakti from Samketa, that is why he says, "Gām badhāna, āsvam ānaya - ity-adāv āvāpodbhāvyām go-sābdasya sāsna-dimān arthah, ānayana-sābdasya ca āharaṇam artha iti samketam avadhā-rayati. Tam ca samketitam artham bodhayantī sābdasya śakty-antarā-'nanti-tā śaktir abhidhā nāma."

EXPLANATION OF THE KĀRIKĀ : "Samketo grhyate jātāu guṇa-dravya-kriyāsu ca."

The literal meaning of the Kārikā is : 'A convention (whereby the expressed meaning of a word is settled) is accepted in regard to universals, qualities, things and actions.' Having defined Abhidhā as the power which conveys the conventional meaning, Viśvanātha deals with the question "Where is the convention understood ?" In other words, the question is "What does a word like Ghaṭa primarily signify ?" Do we understand the Samketa with reference to the object 'jar,' or to the common property of Ghaṭa, i.e., Ghaṭatva, or both together ? This is a very important question, for round it have raged the fiercest controversies. On this point there are five different theories, viz., (i) Kevala-vyakti-vāda, (ii) Jāti-viśiṣṭa-vyakti-vāda (iii) Apoha-vāda, (iv) Kevala-jāti-vāda, and (v) Jātyādi-vāda.

The first view is that of the Navya-Naiyayikas, and the second is that of the old (Pracina) Naiyayikas. The Buddhists hold the third view, and the Mīmāṃsakas the fourth. The fifth view is that of the Grammarians and is also that of Viśvanātha. Briefly, the view is that the import of words is either Jāti, or Guṇa, or Kriyā, or Dravya. In other words, there are four groups of words - Jāti-sābda, Guṇa-sābda, Kriyā-sābda, or Dravya-sābda (Saṁjñā-sābda). This view is based on the Mahabhasya : चतसृषु शब्दानां प्रवृत्तिः । जाति-शब्दाः, गुण-शब्दाः, क्रिया-शब्दाः, यद्वत्-शब्दाश्चतुर्धाः ।



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Eds. are here too in the Yoganatha temple for a few days. I  
 understand very well. A fool is the one who does not  
 care for a future and is concerned only with the  
 present. He does not care to know about the  
 basic fact that future is merely an offshoot of  
 the present. If a person plans his activities in such a  
 way that he has an eye on the future he cannot  
 come to grief. To bring his front home let us  
 take as help of an interesting example of an elephant  
 which again captured though it may be standing at  
 a distance and not running away from a place of safety  
 feeling satisfied and happy for the time being. The  
 conclusion to be drawn from this is: "It is not  
 or it is not." Where does not foolishness not land  
 itself in trouble. Not only is it foolish to land  
 source of trouble is the material world it lands  
 itself in trouble on the spiritual plane too. Indeed  
 the fact is that total and supreme bondage in  
 that it is an accompanying to not one enough and  
 actually bound begins to break it to be bound in  
 the mind. So what is necessary is that one  
 should try to free oneself of all realization  
 self-waiver from all self-interest of all  
 the world for the sake of the world at some of  
 a person who finds himself engaged in such  
 foolishness becomes a breaking ground for all  
 the troubles. We may well quote here the relevant  
 verse from the Yoganatha which sets out the above  
 and in a clear and following words:

मोक्षो हि अन्तः परं मिथ्यात्मनः  
बद्धो न बद्ध इति चेत् तस्य तद्विमुक्त्यै  
आत्मोदयं विजगदात्मस्य सफलम्  
मोक्षो हि अन्तः परं मिथ्यात्मनः

Sanok's literature is not wanting in  
and prose passages where a horse is  
praised with anything. She is said to be  
Mau has gone to the extent of saying:

Good night everywhere ladies are worshipped.  
I wish to add a word according to a very high place to  
women. It is true, that at all times, and in all  
places, the quality of a wife is  
the glory of a man.

*(Handwritten notes in Hindi script, partially obscured by a large bracket on the left side.)*

" The energetic housewives coming from  
distant families help their husbands fallen  
in ignorance so deep and richer in baggage than  
of old could be found. The consideration of a  
distress, in houses and in ancient cities, is a sad  
thing, but capacity help cross (to clean ground  
in the past) affectionate householders for their  
husbands. For a husband in householders  
everything - a friend, a brother, a companion; a

1. V. 29. 31.

2.  $V_i(i)109.25-29.$



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[illegible]

The good people we found evangelized in  
another place too. The context is that of a clergyman  
who has all her doubts removed by a <sup>living</sup> Christ  
and his minister who was out with him  
and whose challenge they have met. After  
a highly philosophical discourse of a living  
and his minister in ~~discourse~~ facts he left  
in faith were and really grateful when  
his government. She can only well realize  
as to what it <sup>actually</sup> means to come to glory with people  
who are good at heart and possess a discernment  
which is a discerning eye. It is a living  
power that we are treated to. It is a full  
and rich of such people which is found contained  
in our fleshing vessels!

विशेषतः जगत्सु जगत् : सेवका बनने भवाद्दशाः ।  
सत्सङ्गः सत् विद्यानाम् एव बन्धनेन मुमुक्षुः ॥

सोहन कृष्ण साहू का देव खल्लुआ २६ मई

०१२०१ ३४ ५८९  
०१२०१ ३४ ५८९

2

५१ कशिका हल्लिका मल्लिका पल्लिका ॥ २

14 I think the discriminating people like you should  
be respected ~~in~~<sup>and</sup> whole world and raised by a  
whole world. In account of a coarse man as good  
I am blaming and change like a good boy  
in my own. Then in coarse note as good as good  
comes result good like fragrance from  
contact with but flowers. The ~~best~~<sup>best</sup> blossom  
cheerful was born and I like as late as possible  
I learn when they have a coarse note. Then I like  
on account of coarse note as good as good as good  
does not make one again. Who is the who can be  
enveloped in darkness while he has a flame  
of a lamp at his hand."



When an idiot, foolishness or idiosyncrasy is denounced and  
condemned in no unbecoming terms it naturally  
follows that it should be praised and it is provided  
in the Yogasutra in many places. A number of verses extol  
Sagacity and point out quite rightly that even many  
difficult things can be accomplished with - even  
without much external help. What a person can  
ride on in craving glory, material and worldly  
spiritual. He cannot feel difficult in the face of  
difficulties provided he has the friend, the disci-  
ple, the intimate friend, the friend, the friend;

एक विवेक, सहृदयता और दृढ़ता ही हमें।

प्रादाय विद्वानं सङ्क्षेपं नमुहति ॥

The best analogy to an Iti or wisdom is provided in the Yogavatsara story of King Janaka who is all-potent Prakrassa, who is better part of a canto is devoted to it. It is pointed out that King Janaka, the ruler of an Uddala country attained the high position by which he remained unaffected by happiness and sorrow and all that went round him unattached. In a post, a future and a present (though per- forming his kingly duties all right). I know that on Tuesday at least you on this page of spiritual upliftment. On account of his own thoughts could be attain to supreme position of communion with a self. So what is necessary is an Iti in its right mind that cannot even grasp a reality, to connect find out way and means to solve problems and difficulties that apparently prove insoluble and goes ahead on the road to progress. Whom we can say we for, is that one should pool all our resources, meet at wise people, talk over, stand and discuss on Iti and thereby try to sharpen and united range of capacity on Iti and development faculty of understanding which is to prove him his greatest asset. This faculty of understanding or going deep into things to comprehend their essentials properly yields direct & desired yielding one per all. Letting go that a person may desire. 9th part of Iti 14th part. It is with help, but Iti have been known to have conquered enemies. All these ideas form the core of an anthology of Iti and an consequent account of Iti in which is strangled in following verses: सुखं विना न विदुः कुरुते न विदुः

सर्वकारि निजका लक्ष्मि कृतयेव नय स्य मा.

पुनः सा सा धिते पुनः न नाम नि यथा इ-यथा ॥

मरुतो ज्वलन्ती ली दणाया वृक्षपरानि पाहिणी

प्रशादीकाशिरा जाल जाउपाकिं ल न बाधे ल

उरुलराया निपटो उ: ख कललो ल त म लो?

पुस्तक निरादितं मुद्रा पदलपति बाधते

पुस्तक संरक्षित मुद्रा साहित्य सारही नामि बोलायम् ॥  
पेलना साहित्य कला निष्ठा जो स्वादिष्ट

पुलाबात ल हायोऽवि (निशा-प्रोऽव्याहृत्येन  
 ये संसारमाराधन पुलबात ॥

उत्तरत्येन संसारसागराद्वाम पलवात् ॥  
पुनः पुनः सदाशेषेऽपि कायान्तिमहिम्ना नृपति

प्रसावान सदाशिव काया नमो विष्णवे ॥  
दण्डुराः कार्यमाहाय प्रधातुमपि नरकति ॥

२॥८॥ वसुधैव कुटुम्बकम् ॥ पूर्व प्रज्ञां विवक्षयेत् ॥

सर्वे भूतानां सर्वेषां लोकाणां मायदेवो भो शङ्कर महामहो

दीजं हंसारचुसाणां अहमा न्यं निरशमेत ॥

प्रसादा नखशालून मत्तवारण मयका  
जम्बुद्वीपिजितालेखेण निहृदिता इव ॥



अन्य देशों के आम जनता :  
इसके अलावा शीकी गैर-मुद्रा में भी लक्ष्मी  
सहजता से बनाया जा सकता है।

The good people we found segregated at  
new places too. The context is that of a class near  
who has all her <sup>kind</sup> ~~hard work~~ near oval Bay <sup>hill</sup> ~~hill~~  
to administer when they were out in the form of  
those challenged by her when night. After  
highly philant<sup>ropic</sup> and discourse of the  
to administer in ~~classroom~~ facts her self  
nately were and really grateful when  
gentleheart. She can very well realize  
that it <sup>actually</sup> means to come together with people  
we good at heart and possess a discernment  
and a sharp <sup>discernment</sup> of eye. It is ~~and~~  
in that we ~~are~~ treated to of ~~praise~~ <sup>praise</sup> ~~fact~~  
rich of such people which is found ~~comparable~~  
to fleshing vessel.

दीर्घशिखा इत्यस्मिन्ना पठिष्यते ॥ २

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एवं विवेके सुहृदः प्रेक्षां कृत्वा सखीं विप्रम् ।  
प्रादाय विद्वत्पतेः सङ्गं येष नमुहति ॥

सुन्दर्यो निजका सुखमा कसयेक नय स्वयंमा  
 पदमासायेत तम न नाम निधमाऽनयमा ॥  
 मर्याोज्ज्वलाति तीरणाया पूर्वपरनि पाणिनी  
 प्रसादीपाशिरा जाला गाडिपदके तेन बाधते ॥  
 दुल्लसराया निपदे दुःखकलालसकुला  
 पीयते कसया लम्पो नोवापवन्धो महीमते ॥  
 प्रसाविशदितं मुदमापदत्तपाकि बाधते  
 पेलका चानिजकला सारहीनामिबोलपम ॥  
 प्रसावान लहायोऽने निशाहोऽप्यहिमयेनि  
 उत्तरत्येक संसारसागराडाम पेलवाल ॥  
 प्रसावान सहायोऽने काफान्तमधिगच्छति  
 दुल्लपरा चार्थमासाये प्रधातुमपि नरगत ॥  
 शाहचसज्जनसंसर्गेः पूर्व प्रसां विवर्धयेत्  
 सेवे क्षान्ति नो सर्व दुःखाना मापदो को शम्भुनमम  
 बीजं संसारकुलार्थो प्रसामान्यं निरशयेत् ॥  
 प्रसाया नखरालून मत्तवारण प्रथपार  
 जम्बुद्वीपिजितारसेडार सिद्धिहियाका इव ॥



" O Rams, it's only when I am <sup>in</sup> your arms full of talent -  
I feel as if I was at a girl - friend

" O Rams, it's only when I am <sup>in</sup> your arms full of talent -  
I feel as if I was at a girl - friend

which like *resembling* *attained* and *not* *are* *any*  
*Cupressus* *but* *on* *the* *plane* *of* *Citaceae* *Geen*

These actions are capable of being done only by a few people.

a blackish green (river of) diffused

you are called on behalf of the poor & the  
of Troubles with a lamp of life - can't it be so

... which are full of can high water. ...  
... as their ... of ...

happiness. To a lot of people it is a

buff of cattle grazed to a brown which is the color  
 of the soil of the area of the mountain & we're

... could he have had no other help and was

en I have no knowledge of a serious  
the cross the not too forgetful record

A wise man never involves himself in a quarrel. A fool

...is able to ...  
...naught ... even though he may have many ...  
... of ... or ...

ans. The shoulder is in contact with the ball reading the distance and in contact

in global. One 5th grade a border-region of all

the worst ref. meeting of our age, and  
the worst of the world. It is a disgrace

Each of an individual's fingers compressed at  
a point near the claws at a time.

and which takes up all the space also or any other

This is a list of the slaves - of the year 1850

high yield of an average of yield of

A wise man chooses a good place, it is one who

fool who reaches a point and  
4 1/2 inches high

Nealatom - Hemlock. 117  
Crossed - Cross

about 10:30 a.m. + 10:40 a.m. being observed at a distance of 1000 ft. To one who

... world) ... it least ... and ... Bagacious ...  
... units applied ... wise ... 20 ... of hopes do not

... arising from all and sundry like umbrellas in

...any child the ...  
...on an ...

It is again due to the same cause.

I am able to render her some assistance

dist. n. ch. l. p. 100. The reason for this is that the

122 m. - 6 m. distant from east shore of mouth  
to river fair basin.

gachas, it does not believe of us people and it is

He is a very good man and a very good man.

24/1/59

~~Handwritten text, mostly illegible due to blurring and crossing out.~~

Have people see all that happened Camp Black - to China

$\sqrt{12}$   
 $\sqrt{47.53}$

if it were parallel to the river (channel)

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॥ श्री गुरुभ्यो नमः ॥  
 While saluting a good person we  
 can great people (the best) do. They are  
 named in the Vedas which speak highly of them.

10617072370

Folio No

PF A 0101644



The Yogavastu is a book that is a direct appeal to the exclusive religious of Darway, etc. Whenever a person of this kind comes in one is left in a doubt as to whether he is a firm believer in the author's sympathies etc. He is a firm believer in the effort as a great Darway and goes even to the extent of saying that there is no such thing as Darway. It being purely a result of a certain personal by people is a living force. This is a fact of a fearful affair in the approach of a Yogavastu is a the author's line in a line.

हमारे लक्ष्य में हमारे लक्ष्य में हमारे लक्ष्य में (2)

सर्व सुखमस्तु मे न दुःखाय न चिन्ताय

याचेच सेवते जन्तु रिह जाति गुणान् लदा ।

ॐ ध्यात्वा नमः जातिजालोत्पत्तिं ज्ञाते भजति तं ध्यात्वा ॥ ६

1.  $\sqrt{52.8}$

2. 47.37.

3. 47-38.  
10. 29.38.